

MESSE DE REQUIEM

CATALOGUE DES MORCEAUX.

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Pour la Partition et les Parties d'Orchestre s'adresser aux Éditeurs-propriétaires.

NOTE DE L'AUTEUR: *Les mouvements marqués au Métronome peuvent subir une légère modification selon la dimension du local et le nombre des exécutants.*

MESSE DE REQUIEM

C. SAINT SAËNS.

REQUIEM - KYRIE.

Op. 54.

N° 1.

Andante sostenuto. ♩ = 76

SOPRANO SOLO.

CONTRALTO SOLO.

TÉNOR SOLO.

BASSE SOLO.

SOPRANOS.

CONTRALTOS.

TENORS.

BASSES.

CHŒUR.

Andante sostenuto.

PIANO.

First system of piano accompaniment. The right hand features arpeggiated chords and moving lines, while the left hand provides a steady bass line. Dynamics include *f* and *sf*. An accent (^) is placed over the first measure.

Second system of piano accompaniment. The right hand continues with arpeggiated figures. Dynamics include *sf* and *sfz > p*. Accents (^) are present over the first and third measures.

Third system of piano accompaniment. The right hand has a more melodic line. Dynamics include *sfz* and *sfz > p*. The system concludes with a *dim.* marking.

SOPRANO SOLO.

A
p

Re - qui - em æ -

CONTRALTO SOLO.

p

Re - qui - em æ -

TÉNOR SOLO.

p

Re - qui - em æ -

Fourth system of piano accompaniment. The right hand features a melodic line with a crescendo hairpin. Dynamics include *p* and *A*. An accent (^) is placed over the third measure.

S. *ter - nam do - na e - is, Do - - mine;*



C. *ter - nam do - na e - is, Do - - mine;*



T. *ter - nam do - na e - is, Do - - mine;*



Sopranos.

pp

Re - qui - em æ - ter - nam Do - na e - is,



Contraltos.

pp

Re - qui - em æ - ter - nam Do - na e - is,



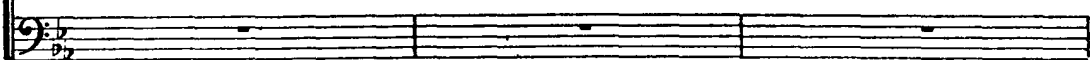
Ténors.

pp

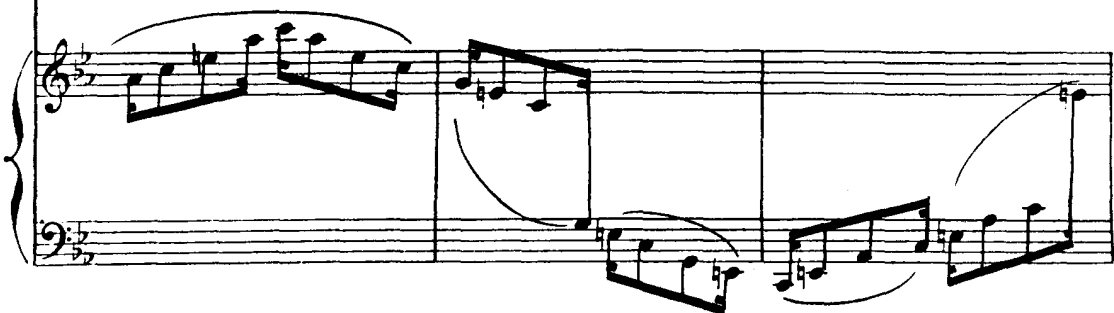
Re - qui - em æ - ter - nam Do - na e - is,



Basses.



CEŒUR.



S
Re - qui - em æ - ter - nam do - na e - is.

C
Re - qui - em æ - ter - nam do - na e - is.

T
Re - qui - em æ - ter - nam do - na e - is.

S
Do - - mine; Re - qui - em æ - ter - - nam

C
Do - - mine; Re - qui - em æ - ter - - nam

T
Do - - mine; Re - qui - em æ - ter - - nam

cresc. *f* *dim.*
 Do - mine; et lux per - pe - tua lu - ce - at e - -

cresc. *f* *dim.*
 Do - mine; et lux per - pe - tua lu - ce - at e - -

cresc. *f* *dim.*
 Do - mine; et lux per - pe - tua lu - ce - at e - -

BASSE SOLO.

cresc. *f* *dim.*
 Et lux per - pe - tua lu - ce - at e - -

do - na e - is Do - mine;

do - na e - is Do - mine;

do - na e - is Do - mine;

pp
 do - na e - is Do - mine;

sf *dim.*
 Musical accompaniment for the final phrase, including piano and bass staves with dynamic markings.

B

Soprano: - is.

Alto: - is.

Tenore: - is. *dolce.* Te de - cet

Basso: - is.

cresc. *mf* *dim.*
et lux per - pe - tu - a lu - ce - at e - is.

cresc. *mf* *dim.*
et lux per - pe - tu - a lu - ce - at e - is.

cresc. *mf* *dim.*
et lux per - pe - tu - a lu - ce - at e - is.

cresc. *mf* *dim.*
et lux per - pe - tu - a lu - ce - at e - is.

cresc. *mf* *dim.* *pp*

CONTRALTO SOLO.

dolce.

Te de - cet

hym - - nus, De - us, in Si - - on,

pp

Ky - - ri - e,

hym - nus, De - us, in Si - - on;

BASSE SOLO.

dolce.

Te de - cet

pp

Ky - ri - e,


pp

Ky - ri - e,

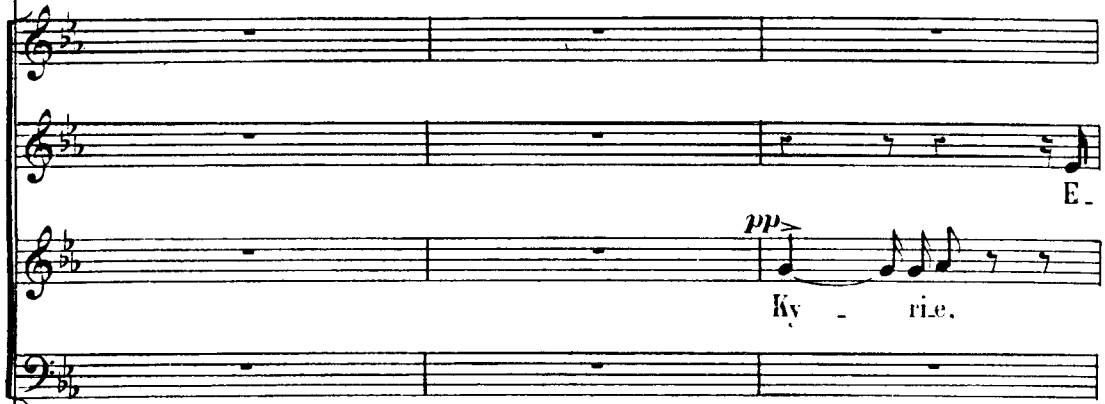
sempre p

SOPRANO SOLO.

poco cresc.



Et ti-bi red-
hyn - nus, De-us, in Si - - on;



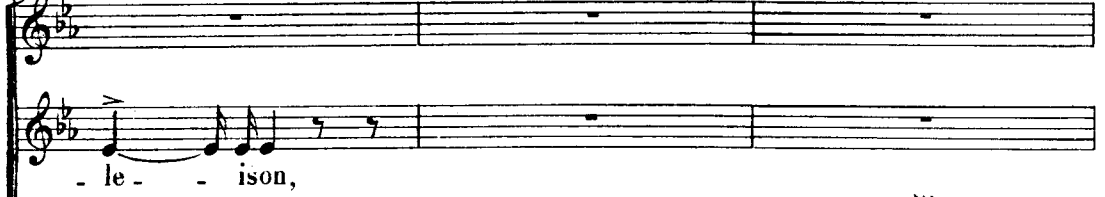
E-
Ky - rie.




- de - - tur vo - tum in Je - ru - - salem,
Et ti-bi red- de - - tur vo - tum in Je -

CONTRALTO SOLO.

poco cresc.



- le - - ison,



Ky - ri - e, e - le - i - son.

sempre pp

sempre pp



S
Et ti - bi red - de - tur vo - -

cresc.

C
- ru - salem, vo - tum

cresc.

T
Et ti - bi red - de - tur vo - tum

cresc.

B
red - de - tur vo - tum

poco cresc.

Ky - ri - e,

cresc.

Ky - ri -

- e, e - le - i - son,

cresc.

C

S. *f*
- tum in Je - ru - sa - lem, ad te

C. *f*
in Je - ru - sa - lem, ad te

T. *f*
in Je - ru - sa - lem, ad te

B. *f*
in Je - ru - sa - lem, ad te

f
Ky - rie, e - le - ison.

f
- e, Ky - rie, e - le - ison.

f div.
Ky - rie, e - le - ison.

f
Ky - rie. e - le - ison.

C

f

8^{va} ad lib.

S. Om - nis ca - ro Ve - ni - et

C. Om - nis ca - ro Ve - ni - et

T. Om - nis ca - ro Ve - ni - et

B. Om - nis ca - ro Ve - ni - et

Chris - te, e - le - ison.

Chris - te, e - le - ison.

Chris - te, e - le - ison.

div.
Chris - te, e - le - ison.

ff Ky - rie, *p* Chris - te e - le - i -

ff Ky - rie, *p* Chris - te e - le - i -

ff Ky - rie, *p* Chris - te e - le - i -

ff Ky - rie, *p* Chris - te e - le - i -

dim. *p*

D
- son, e - le - i - son.

D
- son, e - le - i - son.

D
- son, e - le - i - son.

D
- son, e - le - i - son.

D *p*

Ped.

CHŒUR.

Sopranos. *pp*

Ky - ri - e, e - le - i -

Contraltos. *pp*

Ky - ri - e, e - le - i -

Ténors. *pp*

Ky - ri - e, e - le - i -

Basses. *pp*

Ky - ri - e, e - le - i -

p

ppp

- son, e - le - i - son.

ppp

- son, e - le - i - son.

ppp

div.

- son, e - le - i - son.

- son.

pp *pp* *m.g.*

pp

DIES IRAE.

Nº 2.

Allegro. $\text{♩} = 84$

sotto voce.

SOPRANO SOLO.



Musical staff for Soprano Solo, showing a treble clef, key signature of two flats, and common time. The staff contains a series of rests followed by a melodic phrase.

Di . es i . ræ

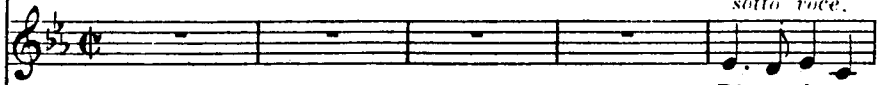
CONTRALTO SOLO.



Musical staff for Contralto Solo, showing a treble clef, key signature of two flats, and common time. The staff contains a series of rests followed by a melodic phrase.

Di . es i . ræ

TENOR SOLO.



Musical staff for Tenor Solo, showing a treble clef, key signature of two flats, and common time. The staff contains a series of rests followed by a melodic phrase.

Di . es i . ræ

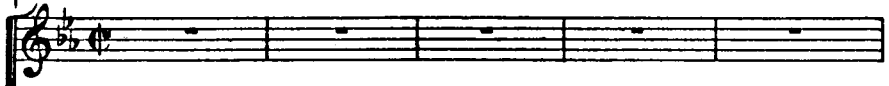
BASSE SOLO.



Musical staff for Bass Solo, showing a bass clef, key signature of two flats, and common time. The staff contains a series of rests followed by a melodic phrase.

Di . es i . ræ

SOPRANOS.



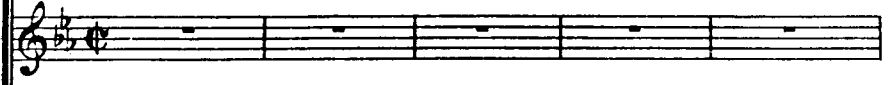
Musical staff for Sopranos, showing a treble clef, key signature of two flats, and common time. The staff contains a series of rests.

CONTRALTOS.



Musical staff for Contraltos, showing a treble clef, key signature of two flats, and common time. The staff contains a series of rests.

TÉNORS.



Musical staff for Tenors, showing a treble clef, key signature of two flats, and common time. The staff contains a series of rests.

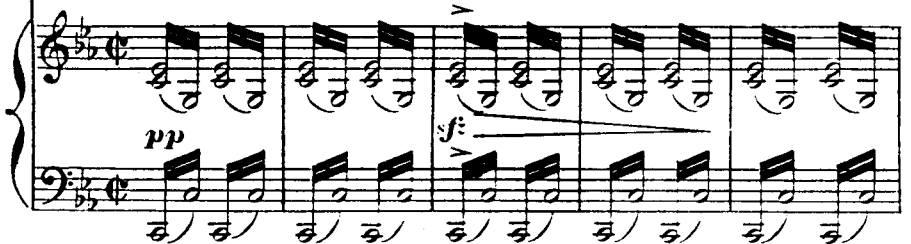
BASSES.



Musical staff for Basses, showing a bass clef, key signature of two flats, and common time. The staff contains a series of rests.

Allegro.

PIANO.



Piano accompaniment for the piece, showing a grand staff with treble and bass clefs, key signature of two flats, and common time. The music features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *pp* and *sf*.

S. Solvet seclum in fa-vil-la Di-es il-la,

C. Solvet seclum in fa-vil-la Di-es il-la,

T. Solvet seclum in fa-vil-la Di-es il-la,

B. Solvet seclum in fa-vil-la Di-es il-la,

sotto voce.
Di-es il-la, Di-es i-ræ

sotto voce.
Di-es il-la, Di-es i-ræ

sotto voce.
Di-es il-la, Di-es i-ræ

sotto voce.
Di-es il-la, Di-es i-ræ

Piano accompaniment consisting of two staves (treble and bass clef) with a rhythmic accompaniment of eighth and sixteenth notes.

S.

C.

T.

B.

Tes - te David cum si - bylla.

Solvete seclum in favi - la. Tes - te David cum si -

Solvete seclum in favi - la.

Solvete seclum in favi - la. Tes - te David cum si -

Solvete seclum in favi - la.

f

cresc.
 S Tes - te David cum si - byl - - la

cresc.
 C cum si - byl - - la

cresc.
 T Tes - te David cum si - byl - - la

cresc.
 B cum si - byl - - la

cresc.
 - byl - la, cum si - byl - - la

cresc. *cresc.*
 Tes - te David cum si - byl - - la

cresc.
 - byl - la, cum si - byl - - la

cresc.
 Tes - te David cum si - byl - - la

f

A

LES SOLI avec le Chœur.

f Quantus tremor est fu -

f Quantus tremor est fu - tu - rus,

f Quantus tremor est fu - tu - rus.

f Quantus tremor est fu - tu - rus, quando

f

- tu - rus quan - do ju - dex est ven - tu - rus

quan - do ju - dex est ven - tu - rus, est ven -

quando ju - dex est ven - tu - rus, cuncta stricte dis - cus -

ju - dex est ven - tu - rus cun - cta stricte dis - cus - su -

Mod^{to} ♩ = 96

Cuncta stricte discus - su - rus!

- tu - rus. Cuncta stricte discus - su - rus!

- su - rus!

- rus!

Mod^{to}

ff

ff

ff

Tu - ba mirum spargens sonum

ff

Tu - ba mirum spargens sonum

ff

Tu - ba mirum spargens sonum

ff

Tu - ba mirum spargens sonum

tutta forza.

ff

Per sepulera regi - o - num,

Per sepulera regi - o - num,

Per sepulera regi - o - num,

Per sepulera regi - o - num,

The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. The lyrics are printed below each vocal staff.

Coget omnes ante thronum .

Coget omnes ante thronum .

Coget omnes ante thronum .

Coget omnes ante thronum .

Silence.

Silence.

Silence.

The piano accompaniment continues with chords and melodic lines. The lyrics are printed below each vocal staff. The system concludes with a 'Silence.' marking on the right side of each staff.

Silence.

The piano accompaniment concludes with chords and melodic lines. The system concludes with a 'Silence.' marking on the right side.

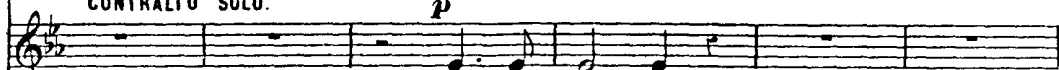
B

SOPRANO SOLO.

p

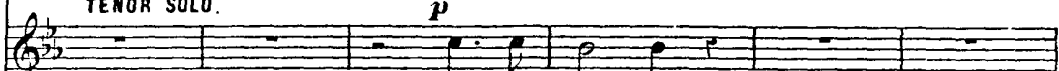
Mors stu - pe - bit

CONTRALTO SOLO.

p

Mors stu - pe - bit

TÉNOR SOLO.

p

Mors stu - pe - bit

BASSE SOLO.

p

Mors stu - pe - bit

B

 Piano accompaniment for the first system, featuring chords and dynamics such as *p*, *mf*, and *p*.

S. et na - tu - ra, Cum re - surget cre - a - tu - ra,

 Musical staff for Soprano, showing a melodic line with a dynamic marking of *p*.

C. et na - tu - ra, Cum re - surget cre - a - tu - ra,

 Musical staff for Contralto, showing a melodic line with a dynamic marking of *p*.

T. et na - tu - ra, Cum re - surget cre - a - tu - ra,

 Musical staff for Tenor, showing a melodic line with a dynamic marking of *p*.

B. et na - tu - ra, Cum re - surget cre - a - tu - ra,

 Musical staff for Bass, showing a melodic line with a dynamic marking of *p*.

 Piano accompaniment for the second system, featuring chords and dynamics such as *p*.

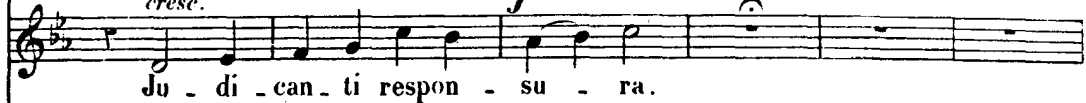
SOPRANO SOLO.

cresc.

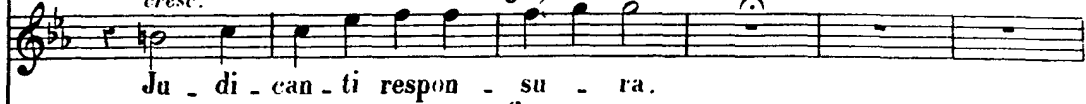
Silence.



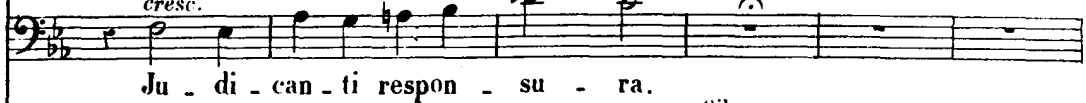
CONTRALTO SOLO.

cresc.

TÉNOR SOLO.

cresc.

BASSE SOLO.

cresc.

Sopranos

p cresc.

Silence.



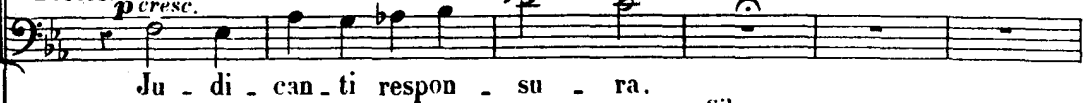
Contraltos

p cresc.

Ténors

p cresc.

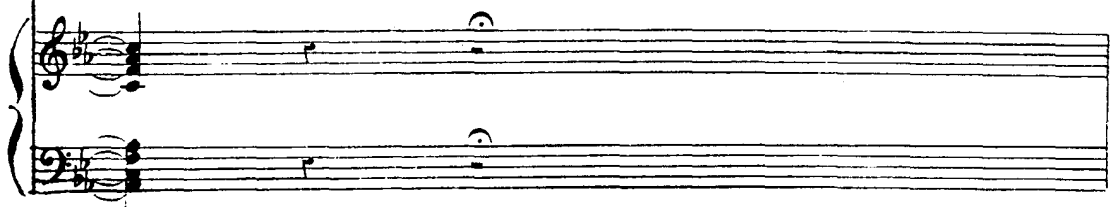
Basses

p cresc.

Silence.



TÉNOR SOLO.

f Récit. *ad lib.*

BASSE SOLO. *Récit. ad lib.*

Judex ergo cum se - de - bit, Quid quid latet ap - pa - re - bit

mf *pp*

Nil in - ultum rema - ne - bit

p *pp* *p* *mf*

TÉNOR SOLO. *dol.*

Quid sum miser tunc di -

Un peu plus lent.

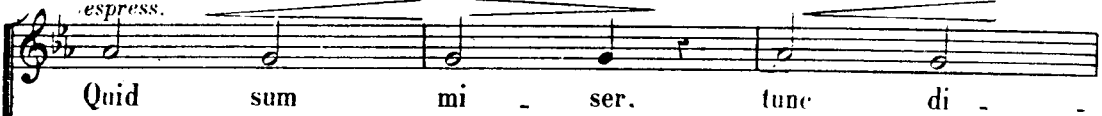
espress.

p

Ped.

- cturus? Quem pa - tronum ro - ga - tu - rus

mf *espress.*

Sopranos.
espress.Contraltos.
espress.Ténors.
espress.Basses.
espress.

SOPRANO SOLO.

f Cum vix jus - tus

CONTRALTO SOLO.

f Cum vix jus - tus

TÉNOR SOLO.

f Cum vix jus - tus

BASSE SOLO.

f Cum vix jus - tus

- tu - rus, *mf* Cum vix jus - - tus *dim.*

- tu - rus. *mf* Cum vix jus - - tus *dim.*

- tu - rus, *mf* Cum vix jus - - tus *dim.*

- tu - rus, *mf* Cum vix jus - - tus

sempre f

p
S. sit se - cu - rus.

p
C. sit se - cu - rus.

p
T. sit se - cu - rus.

p
B. sit se - cu - rus.

p
sit se - cu - rus.

p
sit se - cu - rus.

p
sit se - cu - rus.

p
sit se - cu - rus.

fz
p
pp

REX TREMENDÆ.

Nº 5.

Allegro moderato. ♩ = 404

TÉNOR SOLO.

SOPRANOS.

CONTRALTOS.

TÉNORS.

BASSES.

CŒUR.

Five vocal staves (Tenor Solo, Sopranos, Contraltos, Tenors, Basses) with rests in 3/4 time, key of B-flat major.

Allegro moderato.

PIANO.

pp

pp

Piano accompaniment for the first system, featuring chords and arpeggiated patterns in both hands.

pp

Rex tre - men - dæ ma - jes - ta - tis,

pp

Rex tre - men - dæ ma - jes - ta - tis,

pp

Rex tre - men - dæ ma - jes - ta - tis,

pp

Rex tre - men - dæ ma - jes - ta - tis,

pp

Piano accompaniment for the second system, continuing the musical texture with chords and arpeggiated patterns.

Qui sal - van - dos sal - vas gra - tis, Sal - va me.

Qui sal - van - dos sal - vas gra - tis.

Qui sal - van - dos sal - vas gra - tis.

Qui sal - van - dos sal - vas gra - tis,

fons pi - e - ta - tis..

Sal - va me, fons pi - e -

Sal - va me, fons pi - e - ta - tis.

TENOR SOLO.

A

dolce.

Re - cor - da - re,

Sal - va me.

- ta - tis.

Sal - va me.

Sal - va me.

A

pp

cresc.

Je - su pi - e, Quod sum cau - sa tu - æ

dim.

vi - æ, Ne me per - das il - la di -

pp

T. - e.

Sopranos.

Contraltos.

Ténors.

Basses.

CHOEUR.

pp Rex tre - men - dae ma - jes - ta - tis, Qui sal -

pp Rex tre - men - dae ma - jes - ta - tis, Qui sal -

pp Rex tre - men - dae ma - jes - ta - tis, Qui sal -

pp Rex tre - men - dae ma - jes - ta - tis, Qui sal -

pp - van - dos sal - vas gra - tis, Sal - va me,

pp - van - dos sal - vas gra - tis, Sal - va me.

pp - van - dos sal - vas gra - tis, Sal - va me, fons pi - e - ta - tis.

pp - van - dos sal - vas gra - tis.

fons pi - e - ta - tis. Sal - va me.
 fons pi - e - ta - tis. Sal - va me.
dim. Sal - va me.
 Sal - va me fons pi - e - ta - tis.

This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. Dynamics include *dim.* and *pp*.

TÉNOR SOLO
espress.

Quæ - rens me se - dis - ti las - sus: Re - de -
cresc.

This system features a tenor solo part and piano accompaniment. The tenor part is marked *espress.* and *cresc.*. The piano accompaniment consists of dense chordal textures in both hands.

dim.
 - mis - ti eru - cem pas - sus: Tan - tus la - bor

This system continues the tenor solo and piano accompaniment. The tenor part is marked *dim.*. The piano accompaniment maintains the dense chordal texture.

B

T.  non sit cas - - - sus

Sopranos.

 Jus - te Ju - dex ul - ti

Contraltos.

 Jus - te Ju - dex ul - ti

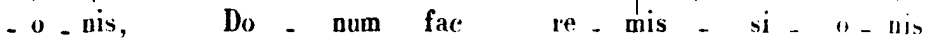
Ténors.

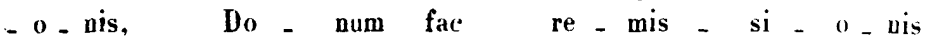
 Jus - te Ju - dex ul - ti

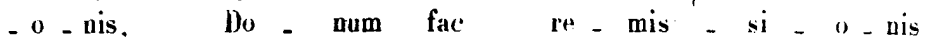
Basses.

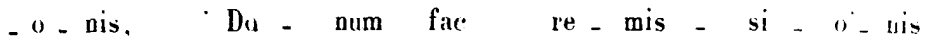
 Jus - te Ju - dex ul - ti

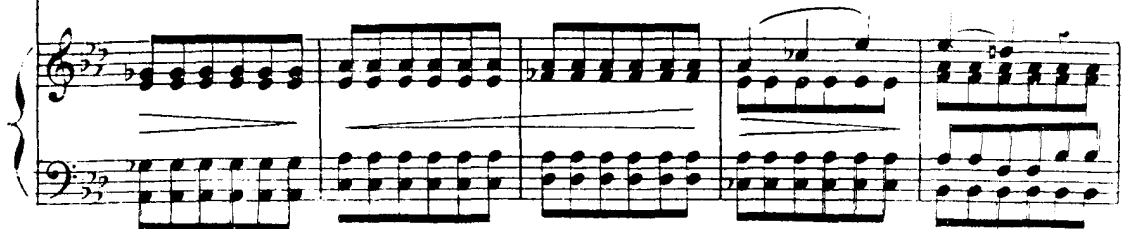
B


 - o - nis, Do - num fac re - mis - si - o - nis

 - o - nis, Do - num fac re - mis - si - o - nis

 - o - nis, Do - num fac re - mis - si - o - nis

 - o - nis, Do - num fac re - mis - si - o - nis



TENOR SOLO.

f
lu - ge -

cresc. *f*
An - te di - em ra - ti - o - nis .

cresc. *f*
An - te di - em ra - ti - o - nis .

cresc. *f*
An - te di - em ra - ti - o - nis .

cresc. *f*
An - te di - em ra - ti - o - nis .

cresc. *f* *p*

dim.
- mis - co, tan - quam re - us, Cul - pa ru - bet

pp
vul - tus me - us, Sup - pli - can - ti par - ce. De -

C

us.

Sopranos. *pp* *cresc.*

Qui ma - ri - am ab - sol - vis - ti; Et la - tro - nem

Contraltos. *pp* *cresc.*

Qui ma - ri - am ab - sol - vis - ti; Et la - tro - nem

Ténors. *pp* *cresc.*

Qui ma - ri - am ab - sol - vis - ti; Et la - tro - nem

Basses. *pp* *cresc.*

Qui ma - ri - am ab - sol - vis - ti; Et la - tro - nem

C

ex - au - di - sti; Mi - hi quo - que spem de - di - sti

ex - au - di - sti; Mi - hi quo - que spem de - di - sti

ex - au - di - sti; Mi - hi quo - que spem de - di - sti

ex - au - di - sti; Mi - hi quo - que spem de - di - sti

TENOR SOLO.

Preces meae non sunt dignae; Sed tu

bo - nus fac be - ni - gne, Ne per - en - ni

D

ere - merigne.

Sopranos. *mf*

Contraltos. *mf*

Ténors. *mf*

Basses. *mf*

In - ter o - ves lo - cum praes - ta;

In - ter o - ves lo - cum praes - ta;

In - ter o - ves lo - cum praes - ta;

In - ter o - ves lo - cum praes - ta;

D

TENOR SOLO

Et ab hoc dis me se - ques - tra. Sta - tu -

p *pp*

- cus in par - te dex - tra.

p

dim. *pp* *pp*

Sopranos. *pp*

Con - fu - ta - tis ma - le - dic - tis Flam - mis a - cri -

Contraltos. *pp*

Con - fu - ta - tis ma - le - dic - tis Flam - mis a - cri -

Tenors. *pp*

Con - fu - ta - tis ma - le - dic - tis Flam - mis a - cri -

Basses. *pp*

Con - fu - ta - tis ma - le - dic - tis Flam - mis a - cri -

pp

_ bus ad - dic - tis, Vo - ca me cum be - ne - die - tis Vo - ca
 _ bus ad - dic - tis, Vo - ca me cum be - ne - die -
 _ bus ad - dic - tis, Vo - ca
 _ bus ad - dic - tis, Vo - ca

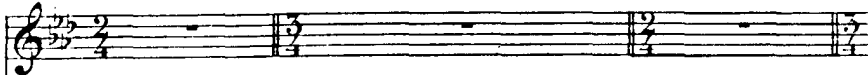
ppp rit.
 me. cum be - ne - die - tis.
ppp rit.
 - tis. cum be - ne - die - tis.
ppp rit.
 me. cum be - ne - die - tis.
ppp rit.
 me. cum be - ne - die - tis.
ppp rit.

ORO SUPPLEX.

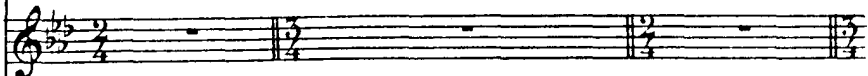
N^o 4.

Adagio. ♩ = 66

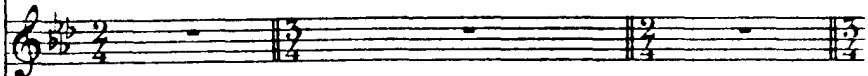
SOPRANO SOLO.



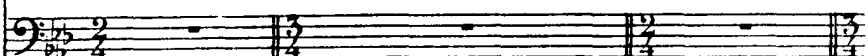
CONTRALTO SOLO.



TÉNOR SOLO.

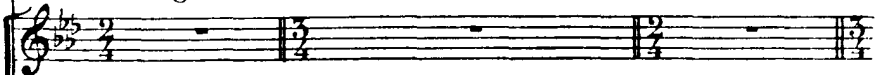


BASSE SOLO.

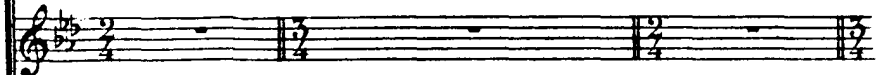


Adagio.

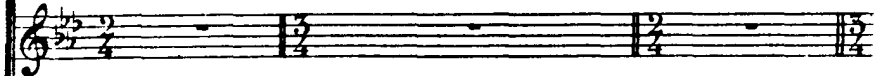
SOPRANOS.



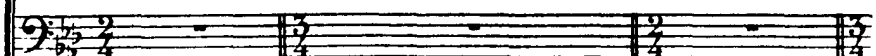
CONTRALTOS.



TÉNORS.



BASSES.



CHŒUR.

Adagio.

PIANO.

Musical staff for Piano accompaniment. The piece begins with a piano (*p*) dynamic. The tempo is marked *Adagio*. The music is in 2/4 time and consists of four measures. The first measure contains a whole rest. The second measure begins a *lamentoso* section, characterized by a series of sixteenth-note chords. The third and fourth measures continue this texture. The piece concludes with a whole rest in the final measure.

Musical staff for Piano accompaniment, continuing the *lamentoso* section. It consists of four measures. The first measure contains a whole rest. The second measure begins with a piano (*p*) dynamic and features a series of sixteenth-note chords. The third and fourth measures continue this texture. The piece concludes with a whole rest in the final measure.

A

First system of musical notation for section A, featuring treble and bass staves with piano (*p*) dynamics.

Second system of musical notation for section A, featuring treble and bass staves with piano (*p*) dynamics.

Third system of musical notation for section A, featuring treble and bass staves with piano (*p*) dynamics.

B SOPRANO SOLO.

dolce. >

O - ro, o - ro sup - plex et ac - cli - nis,

CONTRALTO SOLO.

dolce. >

O - ro, o - ro sup - plex et ac - cli - nis,

TÉNOR SOLO.

dolce. >

O - ro, o - ro sup - plex et ac - cli - nis,

B

Piano accompaniment for section B, featuring treble and bass staves with pianissimo (*pp*) dynamics.

S. O - ro sup - plex et ac - li - nis, Cor contri - tum.

C. O - ro sup - plex et ac - li - nis, Cor contri - tum.

T. O - ro sup - plex et ac - li - nis, Cor con - tri - tum.

S. cor contri - tum quasi ci - nis, Gere curam me - i fi - nis.

C. cor contri - tum quasi ci - nis, Gere curam me - i fi - nis.

T. qua - si ci - nis, Gere curam me - i fi - nis.

cresc.

cresc.

cresc.

Sopranos.

Contraltos.

Ténors.

Basses.

f Lacrymosa.

f Lacrymosa.

f Lacrymosa.

f Lacrymosa.

la-crymo - sa di - es il-la, La-crymo - sa di - es

la-crymo - sa di - es il-la, La-crymo - sa di - es

la-crymo - sa di - es il-la, La-crymo - sa di - es

la-crymo - sa di - es il-la, La-crymo - sa di - es

D

il - la, Q resur - get ex fa-vil - la

il - la, Qua resur - get ex fa-vil - la

il - la, Qua resur - get ex fa-vil - la

il - la, Qua resur - get ex fa-vil - la

D

Ju - dian - dus ho - mo re - us Hu - ie *ff*
 Ju - dian - dus ho - mo re - us Hu - ie *ff*
 Ju - dian - dus ho - mo re - us Hu - ie *ff*
 Ju - dian - dus ho - mo re - us Hu - ie *ff*

er - go par - ce, De - us. Pi - e *dolce.*
 er - go par - ce, De - us. Pi - e *dolce.*
 er - go par - ce, De - us. Pi - e *dolce.*
 er - go par - ce, De - us. Pi - e *dolce.*

SOPRANO SOLO. *dolce.*CONTRALTO SOLO. *dolce.*TÉNOR SOLO. *dolce.*BASSE SOLO. *dolce.*

S. Do - na e - is,

C. Do - na e - is,

T. Do - na e - is,

B. Do - na e - is.

dim.
e - is, re - - - quiem.

dim.
e - is, re - - - quiem.

dim.
e - is, re - - - quiem.

dim.
e - is, re - - - quiem.

dim.
pp

pp *pp*
S. re-quiem. A - men. _____

pp *pp*
C. re-quiem. A - men. _____

pp *pp*
T. re-quiem. A - men. _____

pp *pp*
B. re-quiem. A - men. _____

pp
A - - - men. _____

pp
A - - - men. _____

pp
A - - - men. _____

pp
A - - - men. _____

HOSTIAS.

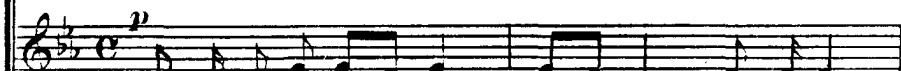
N^o 5.Andantino. $\text{♩} = 88$

SOPRANOS.



Hos - ti - as et pre - ces ti - bi Do - mini

CONTRALTOS.



Hos - ti - as et pre - ces ti - bi Do - mini

TÉNORS.



Hos - ti - as et pre - ces ti - bi Do - mini

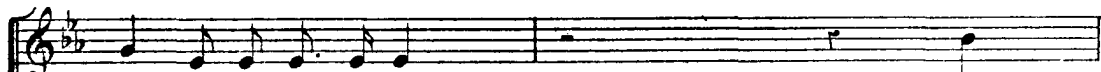
BASSES.



Hos - ti - as et pre - ces ti - bi Do - mini

Andantino.

PIANO.



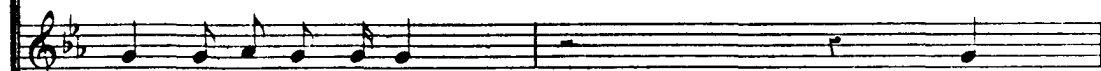
lau - dis of - fe - rimus

Tu



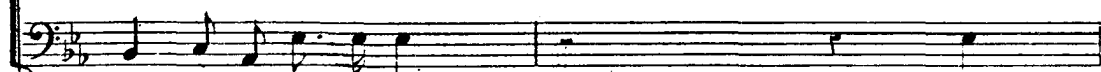
lau - dis of - fe - rimus

Tu



lau - dis of - fe - rimus

Tu



lau - dis of - fe - rimus

Tu



cresc. *mf* *dim.*
 sus_cipe pro a_ni_ma_bus il_lis qua_rum hodi_e, qua_rum hodi_e.
cresc. *mf* *dim.*
 sus_cipe pro a_ni_ma_bus il_lis qua_rum hodi_e, qua_rum hodi_e.
cresc. *mf* *dim.*
 sus_cipe pro a_ni_ma_bus il_lis qua_rum hodi_e, qua_rum hodi_e.
cresc. *mf* *dim.*
 sus_cipe pro a_ni_ma_bus il_lis qua_rum hodi_e, qua_rum hodi_e,

p
 me_mo_ri_am fa_cimus
p
 me_mo_ri_am fa_cimus
p
 me_mo_ri_am fa_ci_mus
p
 me_mo_ri_am fa_ci_mus

p *pp*

A

dolce. *cresc.*
 Fac e - as, Do - mi - ne de
dolce. *cresc.*
 Fac e - as, Do - mi - ue de
dolce. *cresc.*
 Fac e - as, Do - mi - ne de
dolce. *cresc.*
 Fac e - as, Do - mi - ne de

A

dolce. *pp*
mf

mf
 mor - te transi - re ad - vi - tam Quam
mf
 mor - te transi - re ad - vi - tam Quam
 mor - te transi - re ad - vi - tam
 mor - te transi - re ad - vi - tam
pp *mf*

o - lim. quam o - lim A - bra - hae pro - mi - si - sti, et

o - lim. quam o - lim A - bra - hae pro - mi - si - sti, et se - mini

mf Quam o - lim A - bra - hae pro - mi - si - sti, et se - mini

mf Quam o - lim Abra - hae pro - mi - si - sti, et

dim. se - mini e - jus, *p* et se - mini e - jus. *dim.* *pp*

dim. e - jus, *p* et se - mini e - jus. *dim.* *pp*

dim. e - jus, *p* et se - mini e - jus. *dim.* *pp*

dim. se - mini e - jus, *p* et se - mini e - jus. *dim.* *pp*

dim. *pp* *p* *dim.* *pp*

SANCTUS.

N° 6.

All^o maestoso. ♩ = 72

SOPRANOS

CONTRALTOS.

TÉNORS.

BASSES.

CHOEUR.

PIANO.

f

Sanc -

f

Sanc -

f

Sanc -

f

Sanc -

All^o maestoso.

The piano accompaniment for the first system features a complex, flowing melodic line in the right hand, characterized by slurs and grace notes. The left hand provides a steady, rhythmic accompaniment with quarter notes and eighth notes.

The second system contains the vocal parts and piano accompaniment. The vocal parts (Soprano, Contralto, Tenor, and Bass) are arranged in four staves, each with lyrics: "tus, Sanctus, tus." The piano accompaniment continues with a similar melodic and rhythmic pattern as in the first system.

A

Sanctus - - - tus.

Sanctus - - - tus,

Sanctus - - - tus,

Sanctus - - - tus, Sanctus -

A

Do - - mi - nus De - us

Sanctus - - - tus, Do - minus De - us

Sanctus - - - tus, Do - mi - nus De - us

- - - tus, Sanctus - tus, Do - - mi - nus De - us

Sa - ba - oth. Ple - - ni

Sa - ba - oth. Ple - - ni

Sa - ba - oth. Ple - - ni

Sa - ba - oth. Ple - - ni

f

sunt cœ - li et

sunt cœ - li et

sunt cœ - li et

sunt cœ - li et

B

ter - ra glo - ri - a tu - a, glo -

ter - ra glo - ri - a

ter - ra glo - ri - a,

ter - ra glo -

B

- ri - a tu - a.

tu - a. Ho - san - na,

glo - ri - a tu - a. Ho -

- ri - a tu - a.

Ho - san - na, ho - san - na,

Ho - san - na, ho - san - na,

- san - na, ho - san - na, ho - san - na,

ho - san - na, ho - san - na,

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four parts, with the lyrics "Ho - san - na, ho - san - na," repeated across the staves. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand.

- na in ex - cel - sis,

- na in ex - cel - sis,

- na in ex - cel - sis,

- na in ex - cel - sis,

The second system of the musical score continues the vocal parts and piano accompaniment. The lyrics for the vocal parts are "- na in ex - cel - sis," repeated across the four staves. The piano accompaniment continues with its melodic and harmonic lines.

BENEDICTUS.

Nº 7.

Moderato, ♩ = 66

SOPRANO SOLO.

CONTRALTO SOLO.

TÉNOR SOLO.

BASSE SOLO.

SOPRANOS.

CONTRALTOS.

TÉNORS.

BASSES.

CHŒUR.

Moderato.

PIANO.

SOPRANO SOLO.



Be - - - ne - dic - tus,

CONTRALTO SOLO.



Be - - - ne - dic - tus,

TÉNOR SOLO.



Be - - - ne - dic - tus,

BASSE SOLO.



Be - - - ne - dic - tus,

Sopranos.



Be - - - ne -

Contraltos.



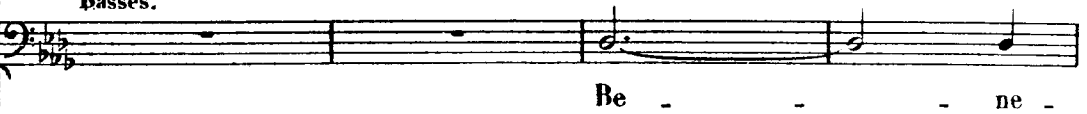
Be - - - ne -

Ténors.



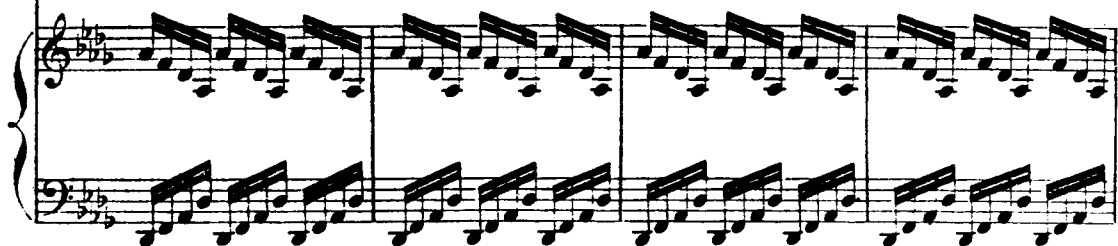
Be - - - ne -

Basses.



Be - - - ne -

CHŒUR.



Be - - - ne -

S.
Be - - - ne - die - tus

C.
Be - - - ne - die - tus

T.
Be - - - ne - die - tus

B.
Be - - - ne - die - tus

- die - tus, Be - - - ne -

- die - tus, Be - - - ne -

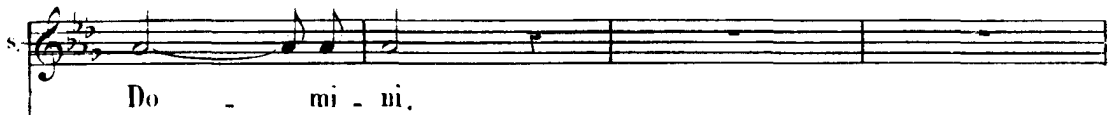
- die - tus, Be - - - ne -

- die - tus, Be - - - ne -

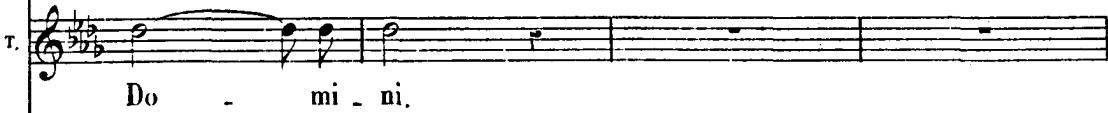
Piano accompaniment with treble and bass staves.

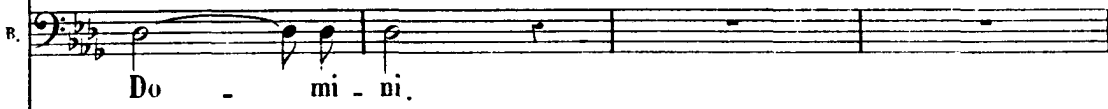
Detailed description: This is a page of a musical score, page 57. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 5/4. The vocal parts are in unison, singing the words "Be - ne - die - tus". The piano accompaniment consists of a rhythmic pattern of eighth notes in both hands. The lyrics are: "Be - ne - die - tus, Be - ne - die - tus, Be - ne - die - tus, Be - ne - die - tus".

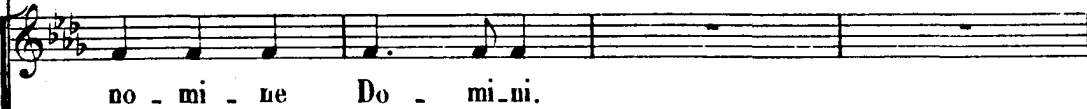
S. qui ve - nit in no - mi - ne
 A. qui ve - nit in no - mi - ne
 T. qui ve - nit in no - mi - ne
 B. qui ve - nit in no - mi - ne
 - dic - tus qui ve - nit in
 - dic - tus qui ve - nit in
 - dic - tus qui ve - nit in
 - dic - tus qui ve - nit in
 - dic - tus qui ve - nit in

S.  Do - mi - ni.

C.  Do - mi - ni.

T.  Do - mi - ni.

B.  Do - mi - ni.

 no - mi - ne Do - mi - ni.

 no - mi - ne Do - mi - ni.

 no - mi - ne Do - mi - ni.

 no - mi - ne Do - mi - ni.

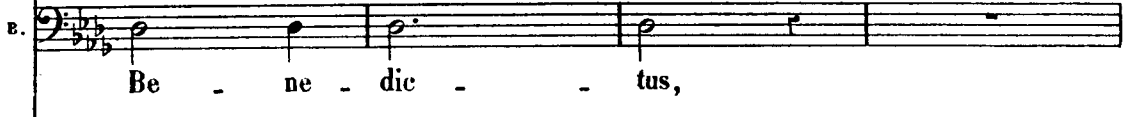


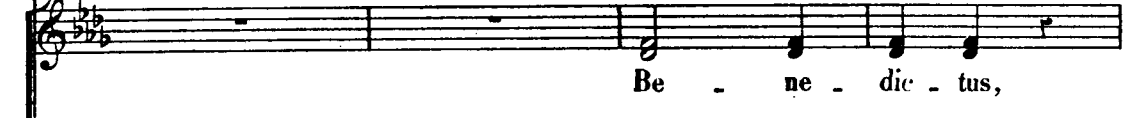
A

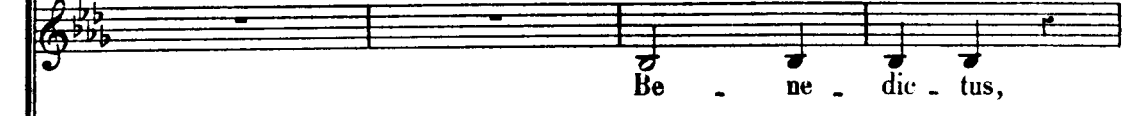
s.  Be - ne - dic - tus,

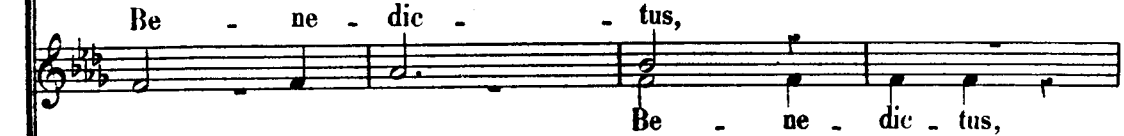
c.  Be - ne - dic - tus,

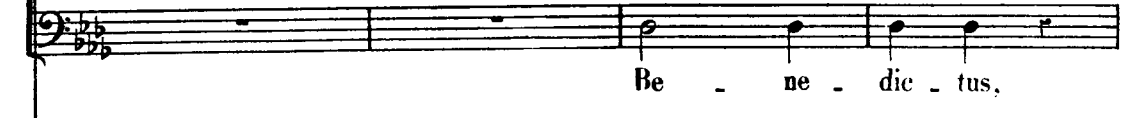
t.  Be - ne - dic - tus,

b.  Be - ne - dic - tus,

 Be - ne - dic - tus,

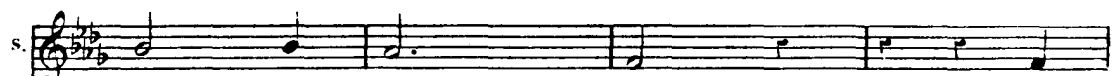
 Be - ne - dic - tus,

Be - ne - dic - tus,
 Be - ne - dic - tus,

 Be - ne - dic - tus,

A



S.  Be - ne - dic - tus qui

C.  Be - ne - dic - tus qui

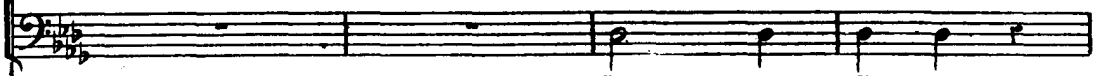
T.  Be - ne - dic - tus qui

B.  Be - ne - dic - tus qui

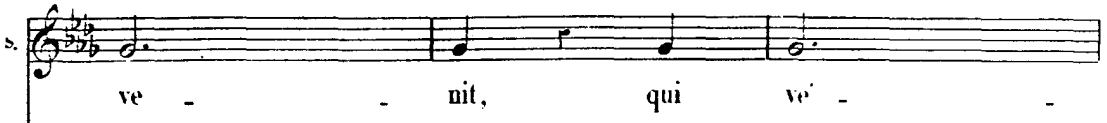
 Be - ne - dic - tus

 Be - ne - dic - tus

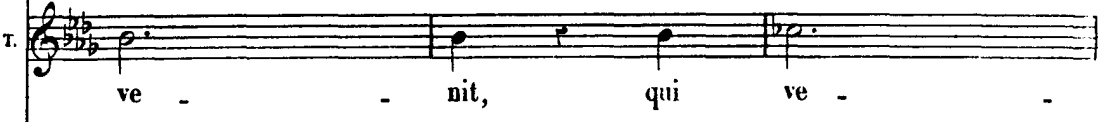
Be - ne - dic - tus
 Be - ne - dic - tus

 Be - ne - dic - tus

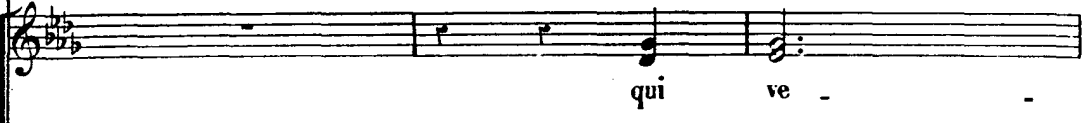


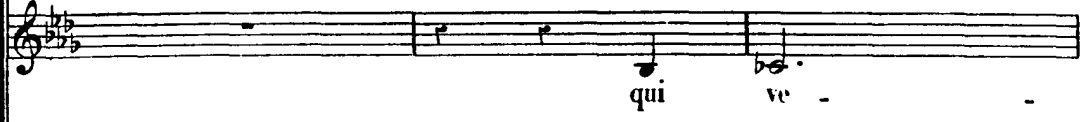
S. ve - nit, qui ve -

C. ve - nit, qui ve -

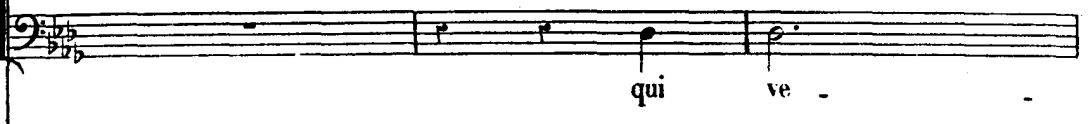
T. ve - nit, qui ve -

B. ve - nit, qui ve -

qui ve -

qui ve -

qui ve -

qui ve -



S. 
 - nit in no - mi - ne Do - - mi -

C. 
 - nit in no - mi - ne Do - - mi -

T. 
 - nit in no - mi - ne Do - - mi -

B. 
 - nit in no - mi - ne Do - - mi -


 - nit in no - mi - ne Do - - mi -


 - nit in no - mi - ne Do - - mi -


 - nit in no - mi - ne Do - - mi -


 - nit in no - mi - ne Do - - mi -

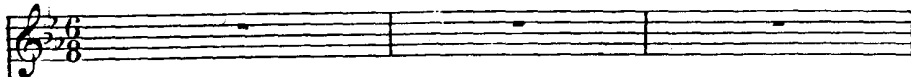
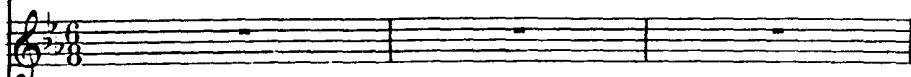
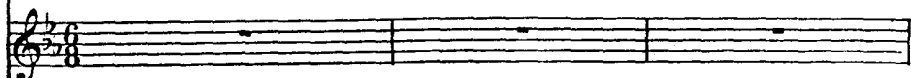
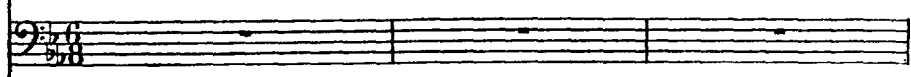


This musical score is for a voice and piano piece. It features nine staves. The first eight staves are for the voice, labeled S (Soprano), C (Contralto), T (Tenore), B (Basso), and four additional parts, all in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. Each of these staves begins with the syllable "ni." followed by a long horizontal line. The notes on these staves are: Soprano (half note), Contralto (quarter note), Tenore (quarter note), Basso (half note), and the four other parts (quarter note). The piano accompaniment is shown in the bottom two staves, which are grouped by a brace. The right hand plays a melody of quarter notes, and the left hand plays a rhythmic accompaniment of eighth notes.

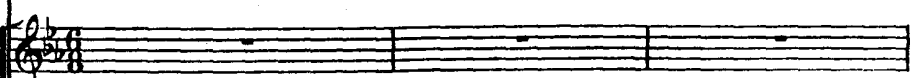
AGNUS DEI.

N° 8.

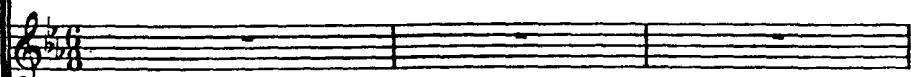
Andante sostenuto. ♩ = 76

SOPRANO
SOLO.CONTRALTO
SOLO.TÉNOR
SOLO.BASSE
SOLO.

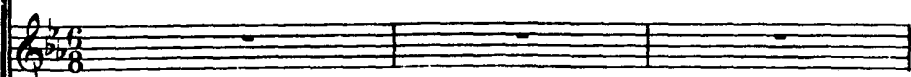
SOPRANOS.



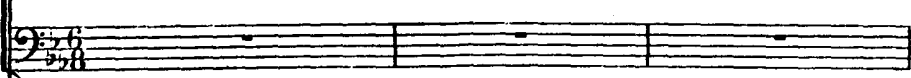
CONTRALTOS.



TÉNORS.



BASSES



A. Andante sostenuto.

PIANO.



First system of musical notation. The piano staff (top) features chords with accents (^) and dynamic markings *sf* and *sf > p*. The bass staff (bottom) features chords with accents (^) and dynamic markings *sf* and *sf > p*.

Second system of musical notation. The piano staff (top) features melodic lines with dynamic markings *sf* and *sf > p*, and a *dim.* marking. The bass staff (bottom) features chords with dynamic markings *sf* and *sf > p*.

Third system of musical notation. It begins with the tempo marking **Moderato.** and a quarter note equal to 84 (♩ = 84). The piano staff (top) features chords with dynamic markings *p*, *dim.*, and *pp*. The bass staff (bottom) features chords with dynamic markings *pp* and a *Ped.* marking.

Fourth system of musical notation. The piano staff (top) features melodic lines with a *p espressivo.* marking. The bass staff (bottom) features chords.

Fifth system of musical notation. The piano staff (top) features melodic lines with accents (>) and slurs. The bass staff (bottom) features chords with slurs.

Sixth system of musical notation. The piano staff (top) features melodic lines with accents (>) and slurs. The bass staff (bottom) features chords with slurs.

First system of piano accompaniment. Treble clef, bass clef. Dynamics: *cresc.* and *dim.*

Second system of piano accompaniment. Treble clef, bass clef. Dynamics: *p espress.*

Third system of piano accompaniment. Treble clef, bass clef. Dynamics: *dim.* and *SOLO* markings in the bass line.

A
SOPRANO SOLO.

Soprano vocal line. Dynamics: *dol.* Lyrics: Ag - nus De - i, ag - nus De - i

CONTRALTO SOLO.

Contralto vocal line. Dynamics: *dol.* Lyrics: Ag - nus De - i, ag - nus De - i

TÉNOR SOLO.

Tenor vocal line. Dynamics: *dol.* Lyrics: Ag - nus De - i, ag - nus De - i

BASSE SOLO.

Bass vocal line. Dynamics: *dol.* Lyrics: Ag - nus De - i, ag - nus De - i

Fourth system of piano accompaniment. Treble clef, bass clef. Dynamics: *p*

S.
qui tol - lis pec - ca - ta, pec - ca - ta mun - di

C.
qui tol - lis pec - ca - ta, pec - ca - ta mun - di

T.
qui tol - lis pec - ca - ta, pec - ca - ta mun - di

B.
qui tol - lis pec - ca - ta, pec - ca - ta mun - di

S. *cresc.*
do - na e - is, e - is re - quiem,

C. *cresc.*
do - na e - is, e - is re - quiem,

T. *cresc.*
do - na e - is, e - is re - quiem,

B. *cresc.*
do - na e - is, e - is re - quiem,

S. *f* do - na e - - is *dim.*

C. *f* do - na e - - is

T. *f* do - na e - - is

B. *f* do - na e - - is

cresc. *dim.*

S. *p* qui - em.

C. *dim.* *p* re - - qui - em.

T. *dim.* *p* re - - qui - em.

B. *dim.* *p* re - - qui - em.

cresc. *p* *più cresc.*

molto cresc.

B Sopranos.

sf Ag - - nus De - - i, ag - - nus

Contraltos.

sf Ag - - nus De - - i, ag - - nus

Ténors.

sf Ag - - nus De - - i, ag - - nus

Basses.

sf Ag - - nus De - - i, ag - - nus

CHŒUR.

sf

De - i, qui tol - lis pecca - ta,

De - i, qui tol - lis pecca - ta,

Div.

De - i, qui tol - lis pecca - ta,

Div.

De - i, qui tol - lis pecca - ta,

pecca - ta mun - di, do - - na

pecca - ta mun - di, do - - na

pecca - ta mun - di, do - - na

pecca - ta mun - di, do - - na

e - - is, do - - na e - - is

e - - is, do - - na e - - is

e - - is, do - - na e - - is

e - - is, do - - na e - - is

re - qui - em. —

re - qui - em. —

re - qui - em. —

re - qui - em. —

dim.

C *p*
Ag - nus De - i, qui

p
Ag - nus De - i, qui

Div. p
Ag - nus De - i, qui

Div. p
Ag - nus De - i, qui

C *p*
pp

tol - lis pec - ca - ta mun - - di, do - na

tol - lis pec - ca - ta mun - - di, do - na

tol - lis pec - ca - ta mun - - di, do - na

tol - lis pec - ca - ta mun - - di, do - na

mp

cresc. *dim.* **D** *p*
e - is re - quiem sem - pi - ter - nam

cresc. *dim.* *p*
e - is re - quiem sem - pi - ter - nam

cresc. *dim.* *p*
e - is re - quiem sem - pi - ter - nam

cresc. *dim.* *p*
e - is re - quiem sem - pi - ter - nam

cresc. *f* *dim.* **D** *molto espress.*

p>
Lux æ - ter - na luce - at e - is

p>
Lux æ - ter - na luce - at e - is

Div. p>
Lux æ - ter - na luce - at e - is

Div. p>
Lux æ - ter - na luce - at e - is

dol.
Cum sanctis tu - is in æ - ter - num qui - a pi - us

dol.
Cum sanctis tu - is in æ - ter - num qui - a pi - us

dol.
Cum sanctis tu - is in æ - ter - num qui - a pi - us

dol.
Cum, sanctis tu - is in æ - ter - num

es, qui - a - pi - - us es. A -

es, qui - a - pi - - us es. A -

es, qui - a pi - us es. A -

qui - a pi - us es. A -

dim.

p

pp

- men. A - men. A - men.

- men. A - men. A - men.

- men. A - men. A - men.

- men. A - men. A - men.

ppp

FIN.